

Session Title: “Creative Process Beyond the Studio”

Session Chair:

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Session Participants:

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“Working Around Paper.”

Graphic design work is almost always collaborative because the final output so often depends on others — for example the people running printing presses, or programmers writing code. I will discuss recent collaborations I have had with a scrap paper business owner in sourcing paper for printed projects, and the ways in which this relationship has in turn given rise to new work.

Harp, Hilary; Arizona State University, Assoc. Professor; [hilary.harp@asu.edu](mailto:hilary.harp@asu.edu).

“Eros and Collaboration: Authorship in the Work of Three Artist Couples”

As part of a broader questioning of the notion of the lone artistic genius, the past decade has seen a proliferation of exhibitions and books on the subject of romantic artistic collaborators. While many forms of collaboration can present challenges to notions of identity and authorship, romantic collaborations sometimes extend these questions into the uncomfortable territory of merged identities and highlight the relationship between desire and creativity. This talk focuses on three romantic collaborations, which deliberately contest our assumptions about identity and authorship: Marina Abramovic and Ulay, Genesis P-Orridge and Lady Jaye and McDermott & McGough. In each of these collaborations, the identity of the individual artists actively mutates into a third collaborative identity. Furthermore, each of these collaborations strains against accepted notions of fixed identity as they relate to both gender and artistic style. This paper looks at the emergence of these collaborative identities from the perspective of psychological theories of identity formation.

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“Bottom-up: Artist Initiated Dialogical Methods for Ideation and Creation of Public Sculpture”

An important shift is afoot! There is movement from static sculpture to public interaction, from works that are commissioned by endowed patrons and affluent communities to works that are seeded by resourceful artist teams, and from the ideas that are the sole property of the “genius artist” to those generated by the community that will live with the work. A *bottom-up* artistic approach is an egalitarian one that takes the needs and wishes of the community receiving a work as the starting point, rather than a *top-down* market opportunity for the community intelligentsia. This is indeed quite radical and can

generate compelling work, especially when the public participates in ideation and realization, but it is challenging. I survey artists and teams whose projects creatively and sustainably drive this evolution, academic sculpture/art programs that are canonizing terms such as *dialogical* and *relational aesthetics* and that offer MFA's in *Art and Social Practice*, and unconventional funding systems. Additionally I discuss the successes and challenges of my own community-based artistic practice, the "pancake dialogs." Participants will leave with resources and inspiration supporting bottom-up methods for fresh, engaging public work as well as the theoretical foundations for the movement.

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"Deep Design: Designing Through Anthropological Immersion."

The synthesis of industrial design and anthropology deals intimately with designing for the real, lived experiences and behaviors of "the user." Anthropological theories and methods are powerful tools leveraging local knowledge to inform the design process. Through ethnographic immersion designers garner a deeper understanding of the individuals and communities they design for.

This talk will focus on ways to develop environmental and social justice initiatives that explore theoretical and practical aspects of an ethnographic approach to design practice. I will highlight examples from two projects. The first, *Urban Gardening for Community, Health and Home*, is a research and design project conducted from 2009-2010 that focused on the prototyping and development of product solutions, landscape solutions, and community programs for urban agriculture and horticulture therapy for senior citizens. The second example will highlight *Design Makes Change* a non-profit initiative founded 2010 to engage designers in collaboration with local partners to solve social, infrastructural, and environmental challenges in urban centers. These two projects have resulted in what I refer to as a "hyper-local" approach to design by where designers work intimately with communities of diverse stakeholders to execute products, spaces, and services that address highly targeted needs in specified communities.